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IMAGES SYSTEM OF THE DRAMA «MEDEA» BY J. ANOILH

The article analyses the peculiarities of the image system of the drama «Medea» by J. Anouilh. The work defines not just the difference in the character set of the play by the French dramatist and the same named tragedies by Euripides and Seneca but also the originality of the image interpretation, their place in the artistic whole of the drama. The specificity of the image system is considered in the connection with the peculiarity of the problems and the main conflict of the piece of literature.

The authors came to the conclusion that the protagonist of the analyzed drama Medea is a woman with a strong character who resists the world of bourgeois happiness. In this struggle her female nature is often perceived by this image as a trap. Medea, being brutal and cruel, takes the responsibility for her choice and actions which makes her a real human being. The world of «petty» happiness, formally represented by the image of the Safeguard, constantly pursues Medea in the character of the Nurse, reminding a colchian her past, asking for acceptance. Her own needs are reduced to food, a gulp of wine, relaxation which Medea does not feel as a true life. Jason is ready to compromise with the world against which he has struggled and shifts the responsibility for all the crimes which has committed together with Medea or his ex-wife onto the woman. Creon is also depicted as Medea's antagonist. During his life the king of Corinth has shed much blood but now he wants to part with his previous life like Jason and avoid the responsibility for his deeds. It is for this, Creon thinks that Jason may be justified. The Herald performs entirely a service function.

Our research doesn't claim a complete enlightening of the problem. The ways of creating the images in the drama have the perspectives for further investigation.